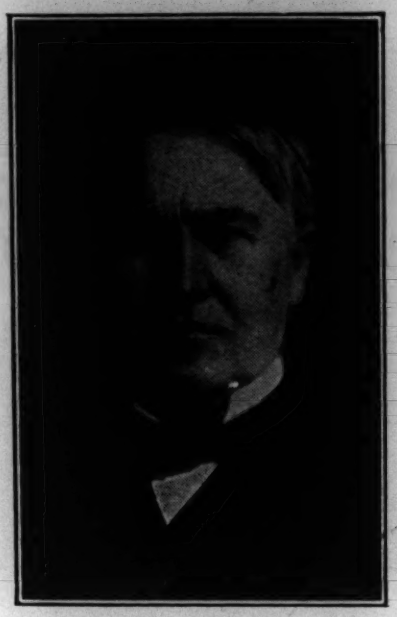
The EDISON KINETOGRAM

VOL. 3 London Edition, May 15, 1911 No. 3

SCENE FROM
MONSIEUR
FILM No. 6774

EDISON FILMS TO BE RELEASED on June 3rd, 7th, 10th & 14th, 1911

Vol. 3. MAY 15, 1911. No. 3



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.

Published by THE EDISON MANUFACTURING COMPANY, Ltd., Edison Works, Willesden Junction, London, N.W.

"MONSIEUR," the first story for Edison Films by Thomas W. Hanshew, the well-known English Magazine writer, is offered with the releases of June 3. We are thoroughly satisfied that additional proof of the soundness of the Edison policy of employing experienced, and often world-famous, writers for the preparation of film scenarios will be emphasized by this production.

For the rest of the dramatic releases, we would say that each and every one measures up to the Edison standard in respect to production, acting and photography, and each one, moreover, is entirely different in theme and locale from its predecessors. One tells a gripping story of the rugged West, the coal mining regions of the East are chosen for the second, another still, inspired by a famous old song, is laid among rural scenes, while the fourth shifts from prison walls to life in the busy world beyond.

These five dramatic releases serve well to illustrate the infinite variety of subjects covered by Edison Films. There is never anything threadbare or time-honoured in Edison plot or construction, but always something new and novel and clever—*the something different* that holds the interest and draws the patronage of the motion picture crowds.

Of special interest to Exhibitors is the announcement, on the back cover of this issue, of the first of a series of Films produced by our Stock Company in Cuba. It is only necessary to recall the magnificent natural sittings of "THE PRINCESS AND THE PEASANT," "THE JUDGMENT OF THE MIGHTY DEEP," "THE BELLRINGER'S DAUGHTER," etc., of last year's Cuban series to form an idea of what may be expected from the new Films.

With this issue of the KINETOGRAM we begin to furnish a cast of the principal characters in each Film. This innovation is the result of numerous suggestions from Exhibitors, who point out that their regular patrons have their particular favourites among the Edison players and that this information incorporated in their programme or newspaper advance notices of Edison Films would insure the attendance of the respective admirers of each player.

EDISON FILMS

To be released on June 3rd, 7th, 10th & 14th, 1911

Edison Film No. 6774 **Copyrighted, April, 1911** **Released, June 3, 1911**

Code, VOORHAAK **Approx. Length, 1000 feet**

Monsieur

Drama by Thomas W. Hanshew

CAST OF CHARACTERS

MONSIEUR.....MARC McDERMOTT
HIS DAUGHTER.....NANCY AVRIL
THE AMERICAN GIRL.....MIRIAM NESBIT
HER BROTHER.....ROBERT CONNESS

MONSIEUR is a remnant of the old time French aristocracy of the very best and most refined type. When we first make his acquaintance he is a prosperous man of affairs in Paris, and is just sending his young daughter to complete her education at one of the nearby convents. From the affection shown between father and daughter it is evident that her mother no longer survives, and that she is the idol of the father's heart. Consequently when, in the next scene, the news reaches him of the disaster which sweeps away his entire fortune and leaves him penniless, it is with the greatest difficulty that he writes to this girl and tells her of the great change in their affairs, and that America seems the only hope of retrieving his fortunes. The letter is only softened by his promise at the end of it that she shall join him soon.

And then, in New York, we find that he has taken a very modest little apartment, to which he, months later, brings the daughter. It is certainly a contrast to her old home, but being a brave, tender and loyal young woman, she takes up her share of the work and does the cooking, washes the dishes with her own fair hands and mends his clothes for him. Then comes an invitation from a rich friend, an American girl whom she had chummed with at the convent in France, and she goes to a house party where she

meets the same girl's brother, a big, manly chap, with whom it is evidently a case of love at first sight. And when he and his sister come to call at the little apartment they are made welcome by Monsieur as well as by his daughter, but the old man pleads an excuse, an engagement at the club, and departs, leaving a very unpleasant impression on the minds of the two young Americans, who rather resent the idea of his spending the evening out in his dress-suit and apparently enjoying himself while the daughter stays at home to wash dishes.

A little later the young American sees the old man coming from the Hermitage Café, one of the swellest Bohemian resorts in town, and his resentment is augmented. Again he and his sister come to take Monsieur's daughter to the theatre, and Monsieur bids them an almost discourteous adieu in his haste to be off to his apparently beloved club. After the theatre the young American suggests a little supper, and takes the two girls with him to the Hermitage Café. In the private room which they have engaged a waiter appears to take the young man's order while the girls are taking off their wraps in the ladies' room.

And then comes a dramatic scene of unusual strength; the waiter is none other than the old French nobleman, who, by this means, is supporting his daughter and keeping the fact of his employment a secret from her and from the world at large. Of course the young man at once understands the situation and why Monsieur dresses in his evening clothes every night, and jumping into the breach, he summons the proprietor, has an extra place laid, and when the girls come, tells them that the little surprise he has prepared for them is the addition of Monsieur as another guest to their party, and to still further cover Monsieur's agitation, the young man proposes to make it a betrothal supper, and he asks Monsieur to give him his daughter and his blessing. Of course Monsieur is happy to do it, and the young woman seems to be rather more pleased, if anything, than her father.

This is a simple, strong and tremendously appealing story, played with wonderful skill and finish, and displays to particular advantage the work of some of the Edison players, who are achieving a more than enviable reputation. The whole production is one of the very highest class, and is a decidedly worthy presentation of the work of Mr. Hanshew, one of the Edison Company's newest writers.

Edison Film No. 6775 **Copyrighted, April, 1911** **Released, June 3, 1911**

Code, VOORHOEDE **Approx. Length, 1000 feet**

The Resurrection of John

(COMEDY)

CAST OF CHARACTERS

JOHN ..... JOHN R. CUMPSON ("BUMPTIOUS")
HIS WIFE ..... MARY FULLER
HIS MOTHER-IN-LAW ..... MRS. WILLIAM BECHTEL

DIRECTLY after breakfast, as John is about to leave his apartment to go to business, a letter arrives from his mother-in-law stating that she's coming for a week's stay. John does not relish the idea at all, but to keep peace in the family he pretends to be delighted.

Arriving at his office, he finds a happy surprise in being commissioned to go at once to Chicago to consummate the purchase of a mill for his firm. He returns

home immediately to make preparations for his journey and explains matters to his wife, when his mother-in-law puts in an appearance, whereupon he loses no time in departing.

He drops in at the club to have a farewell "smile" with the boys, but one "smile" leads to another, with the result that John becomes somewhat drowsy, and while on his way to the depot falls asleep on the front steps of a house. While dreaming of home and mother-in-law a tramp relieves him of his overcoat, hat, suit case and railroad ticket to Chicago. Passing friends take him back to the club, where he is given a bed to resume his sleep.

The following morning the newspapers give a vivid account of an awful railroad disaster and the finding of John's mangled remains, identified by the letters and valuable papers in his pockets. Upon reading the account his distressed family make preparations for the funeral and go into deep mourning, while at the club his friends are having a hearty laugh over it, knowing full well that John is peacefully sleeping in an upper room. The joke seems so good to them they decide to let him go home in ignorance of the railroad wreck.

Reaching home a double surprise awaits him—his reported death and the congratulations of his firm for missing the train ; for by so doing he not only saved his life but thousands of dollars for the firm, as the Chicago mill was destroyed by fire and would have been a total loss to the company.

In this film the comedy is a sure laugh producer, without gross caricature.

Edison Film No. 6776 **Copyrighted, April, 1911** **Released, June 7, 1911**

Code, VOORHOOFD **Approx. Length, 1000 feet**

Nell's Last Deal

(DRAMA)

CAST OF CHARACTERS

NELL .....MARY FULLER
HER FATHER .....FRANK McGLYNN
A YOUNG MINER AND ASPIRANT FOR NELL'S HAND.....GUY COOMBS
ANOTHER ASPIRANT .....LOUIS B. FOLEY

HERE is a Western story, the novelty and unusual strength of which is sure to appeal to all devotees of "The Silent Drama."

Nell, the motherless child of a gambler, has been her father's constant companion both in work and play. She has grown up to young womanhood in an atmosphere

of crime and lawlessness, but, despite her evil surroundings, her soul has risen above them and remained untarnished. Nell has learned gambling and is her father's able assistant, taking his place at the faro table whenever he is obliged to be absent.

One day her father is taken away suddenly as the result of a dispute at the tables. Nell decides to take his place and run her own game. A parson doing missionary work, finding her thus and realizing the danger to the young girl, alone in the world without the protecting arm of her father, persuades her to give up her precarious occupation. This she does and, finding an old deed to a mining claim which her father had given her, she decides to embark upon a new life.

Packing her outfit, she throws it over her shoulder and leaves with the minister's blessing and the Bible he had given her, as her only companions. Upon arriving at her claim she finds she has as neighbours a group of rough but wholesouled men, to whom the presence of a woman in their camp seems almost a miracle. They insist that she occupy their cabin, while they move into tents outside the cabin door. They one and all become her devoted slaves, helping her to get her claim into working shape, building the sluice boxes and initiating her into the mysteries of gold mining.

Nell in the meantime is devoting her time to the moral uplift of her generous companions. She organizes a Sunday School class, which they are only too happy to attend, and their efforts to vie with one another in getting their lessons assure Nell that her venture has been a success. The lasting effects of her teachings are further assured when the men, after having captured a sluice robber one night and made preparations to hang him, surrender their victim to Nell when she pleads with them not to take a human life.

However, Sunday School soon begins to take on the appearance of a courting-bee. One by one they all propose to Nell, only to be gently but firmly rejected, except two,—Bud and Slim. These two firm friends have been most attentive to Nell and attached to her with doglike devotion, and although Nell really loves Bud, she hesitates to wound the whole-souled, devoted Slim. The two men begin to realize that she will not say yes to one while the other is also waiting for her answer, so they decide that one must go away and leave the field clear to the other. They agree to leave their fate to the cards, the one drawing the first jack to go away. They call in a companion to deal and explain the situation.

Nell enters at this moment and hearing the agreement, decides to take a hand herself, and proposes to the men that she deal the cards. This is agreed to, and not wishing to have Bud go away, she deals Slim a Jack from the bottom of the pack. Slim takes his medicine like a man and goes out. Nell sends Bud after him when

she is confronted by the third man and accused of cheating. But when she explains to him that Bud is the man she really loves, he admits her right to dispose of her love as she sees fit and promises silence. Bud returns and presses Nell for her answer. Needless to say she yields and the lovers are happy.

Edison Film No. 6778 **Copyrighted, April, 1911** **Released, June 7, 1911**

Code, VOORHUIS **Approx. Length, 500 feet**

Silver Threads Among the Gold

(DRAMA)

CAST OF CHARACTERS

THE HUSBAND.....MARC McDERMOTT
THE WIFE.....MIRIAM NESBITT
THE ARTIST.....WILLIAM BECHTEL

IN this film the Edison Company adds another to its already long list of popular productions, for without doubt the old song, "Silver Threads Among the Gold," is known and enjoyed by more millions than any other that can be mentioned. It is said that the sale of this song and the phonograph records of it still lead all others, although it is years since it first won popularity; and the film drama splendidly carries out the intent of the song and tells a simple story with the same fundamental emotion underlying it.

The first scene is supposed to take place at the time the song first made its appearance, and a young couple, evidently bride and groom, in their pretty country home, laugh at the idea of old age for either of them and at the idea that silver threads can ever make their appearance among the gold of their happiness.

Then the scene shifts to later years, and the woman's hair is decidedly touched with gray, as is the man's. A letter from their grown-up son announcing his engagement to be married rather brings her a little realisation of the passage of time, and on top of this a young travelling artist makes his appearance, and asks permission to paint her portrait. She points to the one on the wall, a reproduction of her face as we saw it in the first scene of the little play, but the artist indicates that the portrait no longer looks like her, that her face is lined and that there are really silver threads among the gold now.

The idea strikes her with a sudden chill, and she sends the artist away with the promise of an answer on the morrow

after she has thought it over. Before the morrow comes she has a struggle with herself. Taking a mirror, she sits down before it and compares its reflection with the face in the portrait upon the wall. Slowly it comes to her that she is no longer young and beautiful, and then she watches her husband, when he comes in, to see whether he has discovered this too and whether his love has consequently grown cold.

Although quite unconscious of anything impending, he does appear careless to her overheated imagination. She believes he has ceased to love her. And so she allows the artist to paint her as he sees her at the present time. The ordeal is a very trying one for the woman, whose imagination is ageing her more than all the preceding years have done. When the picture is finished she seems to be really in truth an old woman, with grief and despair heavily stamped upon her face.

But when the husband finds the new portrait upon the wall, he declares that it doesn't at all resemble her, and going to the woodshed, brings back the youthful portrait and comparing her with it, enfolds her in his arms and tells her, in the words of the song, that "she has never older grown."

He takes out the old song, seats her at the piano, and makes her go over the words :

"Love is always young and fair ;
What to us is silver hair,
Faded cheeks or steps grown slow
To the heart that beats below ?
Since I kissed you, mine alone,
You have never older grown."

To the woman this revelation comes like a ray of light from above and positively transfigures her until she seems to have really recovered her lost youth, and the picture ends with the joy of two people who can never grow old, because they know love in its fullest sense.

Edison Film No. 6777 **Copyrighted, April, 1911** **Released, June 10, 1911**

Code, VOORHOUDEN **Approx. Length, 995 feet**

The Strike at the Mines

(DRAMA)

CAST OF CHARACTERS

MANAGER.....CHARLES OGLE
HIS WIFE.....NANCY AVRIL
SANDERS, A BOY.....EDWIN A. CLARK
THE LEADER OF THE STRIKE.....FRANK McGLYNN
AN OLD MINER.....WILLIAM WEST

SANDERS, an orphan boy, upon discovering a fire in one of the shafts of a coal mine, rushes into the burning mine and gives warning to the men. They all escape, but in their frantic efforts to reach safety they forget Sanders, who risked his life to warn them. When they are safely out they realise that he is still in the mine and that entrance into the blazing mine is cut off.

The manager, upon learning that Sanders is still inside, decides to attempt a rescue and rushes single handed into the mine. He finds Sanders, overcome, lying in the path of the flames, and throwing him over his shoulder, fights his way out. The manager has him brought to his own house and upon his recovery offers him a home. Sanders gladly accepts and becomes a member of the manager's family.

Not very long after a certain restless faction among the miners urge a demand for higher wages and gradually win over the others. They place these demands be-

fore the manager, who refuses to accede to them, knowing that the majority of his men are perfectly satisfied. Upon his refusal a strike is declared, which continues peaceably until they realise that the manager has no intention of giving in. They then decide upon violence and plan to blow up the pump house in order to flood the mine.

Sanders accidently overhears their plan and hurries away to find the manager and warn him. Not finding him at home, he runs to the pump house to warn the engineer, but finds that the manager has arrived before him and is guarding it single handed. Sanders is anxious to take his place beside him, but is placed out of harm's way by the manager, behind the barred door of the pump house. The mob approaches and threatens the manager, but he refuses to yield his ground and is roughly struck to the ground.

Sanders, hearing their exultant shouts, manages to unbar the door and standing over the prostrate body, shouts his defiance at the cowardly mob. The men are taken aback at the boy's courage and hesitate to make the attack. But one of them, more brutal than the rest, strikes Sanders down with a huge stone and he falls unconscious across the body of the man he had tried to protect. The men, however, are so horror-stricken at the fate of poor Sanders that they turn from their original purpose and against the organisers of the strike, and drive them from their midst.

It is a very repentant committee which calls at the manager's house to ascertain how their young hero is progressing and incidentally to ask the manager to reinstate the strikers on the old terms. This the manager is glad to do, and moreover he introduces them to their new assistant manager, Sanders. Sanders is lifted to the shoulders of the men and cheered to the echo.

Edison Film No. 6779 **Copyrighted, April, 1911** **Released, June 10, 1911**

Code, VOORKENNIS **Approx. Length, 500 feet**

A Card of Introduction

(COMEDY)

CAST OF CHARACTERS

DICK.....JOHN R. CUMPSON ("BUMPTIOUS")
ETHEL .....MARY FULLER
A FRENCH HOTEL CLERK .....CHARLES M. SEAY

TO accompany her mother, Ethel, an American girl, sails rather unexpectedly for Paris, leaving behind her two most ardent admirers, Dick and Jack, who happen to be cousins.

Shortly after her departure, Dick

makes up his mind to take a flying trip to Paris, and notifies his cousin Jack of his intention, at the same time requesting him to write a line or two in French on a card to help him along by way of introduction at the banks, etc., he never having been there and knowing absolutely nothing of the French language. Jack, who is obliged to stay at home, does not relish the idea of Dick's opportunity, and the more he thinks of it the firmer the green-eyed monster takes possession of him, until a happy idea strikes him. He writes a few lines in French on a card and sends it to Dick.

In due time Dick arrives in Paris, but to his utter dismay, consternation reigns supreme whenever he presents the card. He makes many fruitless attempts to ascertain the meaning of the writing on the card, but in each instance it has the same electrical effect of driving people pell-mell away from him. He is in despair and on the point of being arrested when by good fortune he meets the American girl, Ethel, who translates the card :

"*Beware of this man, he is just recovering from the small-pox.*"

The police, upon learning that the cause of all the excitement was merely a practical joke, release him. This episode gives Dick an opportunity to declare his love for Ethel, who reciprocates, and accordingly they send the perpetrator of the card the following message :

"*Jack : As Cupid you are all right. Congratulate us. Ethel and Dick.*"

A bright, jolly farce with plenty of laughs all through.

Edison Film No. 6780 **Copyrighted April, 1911** **Released, June 14, 1911**

Code, VOORKEUKEN **Approx. Length 1000 feet**

A Buried Past

(DRAMA)

CAST OF CHARACTERS

JOHN FREDERICKS, A Discharged Convict, afterwards Frederick Johnson ..... CHARLES OGLE
MRS. JOHNSON ..... NANCY AVRIL
THEIR CHILD ..... EDNA MAY WEICK
ALLEN, Another Discharged Convict ..... FRANK McGLYNN

HAVING completed his prison sentence, John Fredericks resolves to lead an honest life and sin no more. The day he and a fellow convict named Allen are released they are met outside the prison gates by friends of Allen, who at once propose a further career of crime. But Fredericks, true to his re-

solve, will have nothing to do with them and silently goes his way, amid the jeers of the others.

Ten years later we find Fredericks a prosperous and successful business man in a Western community. He has changed his name to Frederick Johnson. He has married a charming young woman and is the happy father of a baby girl that is the sunshine of their lives. He has kept in the straight and narrow path and "made good"; he has earned the respect and good will of his fellow townsmen to such an extent that when they are casting about for a suitable leader to overthrow machine politics, they unanimously decide to offer him the nomination for Mayor on the Independent Ticket. He hurries to his wife and tells her the good news, and there is great rejoicing in the little home.

The campaign begins in earnest and he is kept busy attending gatherings and addressing mass-meetings. While the campaign is at its height there comes to town a human derelict, Allen, the convict discharged years ago with Fredericks. But crime and liquor have brought him down to the very dregs, and while begging a drink he sees a poster of Johnson as candidate for Mayor. Although the name is different, the face is that of Fredericks, and he decides to find out if it is the same man he knew.

Seeing a mass-meeting advertised that night, he makes his way to the hall and confronts Fredericks as he is addressing the meeting. The sudden appearance of Allen so upsets Fredericks that he is unable to go on and the meeting is dismissed. Allen then confronts Fredericks and asks him for money. Fredericks gives him all he has and Allen goes away, swearing that his secret will be safe with him. But the assurance has little comfort. Allen at once proceeds to spend the money recklessly, buying wine for any one who will drink with him. He finally becomes boisterous and the barkeeper throws him out. Allen swears to get even.

Fredericks has read his man aright. Allen comes to his house in his drunken state and demands two thousand dollars for his silence. Fredericks refuses to submit further to blackmail and Allen leaves in a fury, threatening to expose him at once. As the only honourable course open, the candidate sends for the committee and hands them his resignation. They are of course surprised, and press him for some explanation. He assures them the explanation will be forthcoming shortly. But Fate has a surprise in store for him.

Allen, after leaving Fredericks, goes back to the saloon where he has spent all his money, and in an ugly mood gets into an argument with the barkeeper, resulting in a brawl which is fatal to himself. The news of the killing is cried through the streets by the newsboys, and one of the committee, hearing the cries, goes to the window and buys a paper. Fredericks' glance at the headline telling of Allen's death assures him that his past history is safely buried, and at the earnest solicitation of his wife and the committee he tears up his resignation.

The film is strongly dramatic without verging on melodrama.

Edison Film No. 6781 **Copyrighted, April, 1911** **Released, June 14, 1911**

Code, VOORKOMING **Approx. Length 980 feet**

The Haunted Sentinel Tower

A Legend of Morro Castle, Cuba

(DRAMA)

CAST OF CHARACTERS

SENTINEL ..... HERBERT PRIOR
GOV. GENERAL ..... JAMES GORDON
HIS DAUGHTER ..... MABEL TRUNNELLE

TRUTH is stranger than fiction and reality eclipses the most brilliant inspirations of the finest writers of romance. It is for this reason that the Edison Company has torn a page from life's history and painted it in black and white upon the canvas of the "Silent Drama." Neither have they added one jot to this tragic story, but have striven with great care to give it to the world at large just as it was told to them upon the battlements of the old fortification overlooking the sea.

The attractive method in which this story is presented to the spectator gives it a charm that is irresistible.

We are first shown two lovers bidding the General good night and being guided out of the labyrinth of turns and angles in an old Spanish fortification by the sea; after viewing the beauty of this crumbling grandeur by the pale moonlight of that Southern summer night, they are suddenly halted by their guide who, with fear and trembling, indicates that they must go no further towards the sentinel tower, as it is haunted. Laughing at his superstition they start in its direction, when a distant church clock chimes out the midnight hour and clearly upon the walls of the fortification can be seen the ghost of the tragic past. Silently, with fear, they watch these vague figures until they fade away from mortal view, locked in fond embrace. The guide then starts to tell them the story of this ill-fated pair, and here the present fades away into the past and we are shown the sad, sweet story of José, the sentinel of the tower, and of Louise, daughter of the Governor-General of the Island ; and it ran thus :

José, a common sentinel of one of the watch towers of this old fortification, fell in love with the beautiful, high-born Louise; she in return gave her heart into his keeping. Secretly their love was carried on, far from the eyes of her illustrious father, but the wings of fate one day place in his hands a love message and poor little Louise's lover must bear the rage of

the haughty Governor-General, a grandee of Spain. The order goes forth that he must be shot at sunrise. Secretly at night Louise starts forth from her father's mansion to warn her lover of his on-coming fate and implore him to fly with her at once ; but the Governor is not to be thus cheated of his revenge, for he stealthily follows her across the bridge, along the silent walls of the grim old fort and comes upon his daughter in the arms of her low-born lover.

High up, above the city, on the walls of the battlements, father and lover meet. Hot words lead to cruel blows and upon the edge of this wall they are soon clasped in a death struggle. Nearer and nearer to the edge the men drag one another, now swaying on the brink of this dizzy height ; hundreds of feet below the cruel sea booms and roars its wild song. A shriek from the now terror-stricken Louise reveals that her loved one has been hurled over the edge and into the depths below, and all is blank before her as she faints away. The picture fades back into the present and the guide has finished his story of the haunted sentinel tower.

This picture is an artistic gem in the gorgeous setting of modern and ancient times, and is imbued with all the spirit and fervour of the Latin Race.

Recent Edison Releases

A Complete Table from March 15th, 1911

		Feet Approx.
Mar. 15	The Gardener's Ladder (Com.)	700
15	The Link that Held (Dr.)	960
18	With Interest to Date (Com.-Dr.)	1000
22	Uncle's Birthday Gift (Com.)	995
22	Mike, the Miser (Dr.)	990
25	An Eventful Evening (Dr.)	1000
29	The Lover and the Count (Com.)	995
29	The Black Bordered Letter (Dr.)	1000
Apl. 1	The Try Out (Com.)	1000
5	Bumptious as Romeo (Com.)	975
5	Selling Old Master (Dr.)	990
8	The Doctor (Dr.)	1000
12	Two Valentines (Com.)	1000
12	His First Commission (Dr.)	999
15	The Rajah (Dr.)	1000
19	The Ransom of Red Chief (Com.)	975
19	A Stage Romance (Dr.)	1000
22	The Rival Sculptors (Dr.)	990
26	Mr. Bumptious, Detective (Com.)	990
26	The Price of Victory (Dr.)	1000
29	The Iron Master (Dr.)	1000
May 3	The Rival Candidates (Com.)	1000
3	The Writing on the Blotter (Dr.)	1000
6	Love and the Stockmarket (Dr.)	1000
10	A Night of Terror (Com.)	400
10	The Old Family Bible (Dr.)	600
13	All for the Love of a Lady (Dr.)	990
13	The Department Store (Com.)	625
13	Baby's Fall (Com.)	375

"I might say that we seldom have a programme without one or two EDISON Films. Without doubt your films are received with as much applause as any we have had. For plot, stage production and artistic acting, the EDISON FILMS cannot be beaten."—*Mr. T. Baines, Gem Electric Picture Palace, Manchester New Road, Middleton.*

Moving Pictures in Cactus Centre.

ARTHUR CHAPMAN in *The Denver Republican.*

The culture game in Cactus has been boosted quite a spell
By a gent with movin' pictures—and he played the show game well;
But he had himself sure tangled, and the uplift game was messed
When he tried to show a drammer of the palpitatin' West.

The hall was filled with punchers when he tuned up his machine,
And showed us what was labelled a real Wild Western scene ;
There were mountains in the background, which was real enough, perhaps,
But you oughter seen them actors that cavorted round in chaps !

We stood it without knockin' till a bronco drifts in the play
And the cowboy and his sweetheart make their weddin' getaway ;
Then we groans in chorus mighty, and we turns just where we sits,
And it only takes one volley to reduce the lamps to bits.

Then we sought the frightened owner, and we paid the damage done,
But we cautioned him hereafter, nary Western film to run ;
" Cause," we says, it makes us nervous—nay, we may say, peeved and cross—
When we see an actor cowboy mount the wrong side of his hoss!"

THE CRITICS' PAGE

On which is shown, in the order of its release, a criticism on each Edison Film by some one of the several Reviewers for the Film and Dramatic Press.

BUMPTIOUS AS ROMEO

Bumptious meets his hoodoo again in one of the most laughable burlesques on amateur theatricals seen for some time. It should keep all classes of spectators on the constant laugh.—*Dramatic Mirror.*

SELLING OLD MASTER

A picture filled with the pathos of humanity and depicting graphically the loyalty of the Southern darkey to his master and the family. * * * The actors have interpreted both the pathos and the humour with unusual skill.—*Moving Picture World.*

THE DOCTOR

It is a drama with a big human appeal, stirring the heart's finest emotions. This reviewer confesses to no such throbs and pulsations for a long time past as were experienced during the performance of this film. A large audience seemed to share the same feeling.—*The Nickelodeon.*

TWO VALENTINES

Miss Mary Fuller takes the leading part in this comedy and gives a very happy portrayal of the young woman in love.—*Film Index.*

THE RAJAH

This film is taken from the English play of that name by William Young, and is certainly well brought out.—*Dramatic Mirror.*

THE RANSOM OF RED CHIEF

Here is a comedy for the small boy that forms a picture after his own heart.—*Film Index.*

A STAGE ROMANCE

Here we have something quite novel in the way of a plot and it holds the interest tense. * * * The acting throughout is natural and expressive. * * * The "behind-the-scenes" environment has been achieved with great skill and realism.—*The Nickelodeon.*

MR. BUMPTIOUS, DETECTIVE

Those who have been following this series know the failings of Bumptious and have enjoyed a hearty laugh over his misdirected efforts along various lines ; his efforts as a detective are no exception to the rule.—*Film Index.*

THE PRICE OF VICTORY

This picture is marvellously well staged and managed, and the acting of the two principals is interesting and impressive.—*Dramatic Mirror.*

Questions and Answers

In this department of the KINETOGRAM *we shall publish, as promptly and fully as space will permit, our replies to enquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that enquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the* KINETOGRAM, *care Edison Manufacturing Co., Ltd., Edison Works, London, N.W.*

D. C. D.—Can you tell me the cause of the trouble with my pictures? There is quite a reflection from anything white on films when projected on the screen. When white letters are projected there is a reflection, and when the performers have white dresses or shirts or collars, it is the same thing. Anything you can suggest will be thankfully received. I use an Edison Machine.

[We are of the opinion that your trouble lies in the Revolving Shutter. We recommend your setting it as follows: Place the mechanism central on the body slides—that is neither too far upward nor too far downward—then place the solid blade of the Revolving Shutter so that it covers entirely the opening in the Picture Gauge while the film is moving.]

S. L. Q.—I recently installed one of your Model "B" Machines in a theatre I am operating in Cambridge Springs, Pa., and am having trouble with a "ghost" that shows up very plainly on the curtain. Kindly advise how I can get rid of this.

[The "travel ghost" may be occasioned by any one of a number of causes. In the first place your Condensers may not be of the right focus. Your carbons may be too close to the Condensers or they may be too far away. Try moving them backward and forward. In addition to this you will note the Lamp House is adjustable. Try moving it forward and backward until you get a position that eliminates this "travel ghost."]

J. E. P.—I wish to install a Dynamo of sufficient power to operate an Edison Exhibition Model Kinetoscope and about a dozen lights. What would a Dynamo and Gasolene Engine complete for the purpose cost, and what Horse Power Engine would I require?

[You would require an Engine of at least 5 H.P., and a Dynamo of 3 K. W., 60 V. We are not in a position to quote prices. Write direct to manufacturers whose ads appear in electrical trade papers.]

F. J. R.—In connection with the Edison Economy Transformer; does it operate without making a noise and getting excessively hot? The instrument I am now using, a ——, gets hot and hums continually.

[The Edison Economy Transformer is not only noiseless, but does not heat. The objectionable hum or buzz referred to by you is entirely eliminated.]

F. H. F.—My machine seems to stick. Tell me how it should be cleaned and oiled.

[All shafts and bearings should be oiled regularly. Never allow the CAM and STAR to run dry. An occasional drop of oil, however, is sufficient. Keep all parts of the mechanism free from all dirt.]

"I am writing to let you know that I have discontinued my picture shows, and that, therefore, it is of no advantage to you to send me any longer your fortnightly booklets. While my show was in existence I was always glad to have your pamphlets, as I consider your pictures are by far the best obtainable, and I always endeavoured to get as many of them as possible from the hiring firm with whom I dealt."—*John Chivers, 25, Sidmouth Street, Devizes, Wilts.*

"The Haunted Sentinel Tower"

A Legend of Morro Castle, Cuba

(To be released June 14th)

THIS is the first picture taken by our company now operating in and around Havana. Remembering the great success which attended the pictures made a year ago in the same locality, we feel sure that the new ones will be looked for with much interest—and we can promise our many friends in the trade that their anticipations will be fully realized.

The above story deals with an actual legend of Morro Castle about a sentinel of times long ago who met with a violent death and whose ghost, with that of his sweetheart, was supposed for many years to appear at the old sentinel tower at midnight. It is a picturesque film, thrilling and replete with beautiful scenery.

No. 6781 **Code, VOORKOMING** **App. Length, 980 feet**

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